

Klingsor

Schallplatten- 
 Musikinstrument
mit „Saiten-Resonanz“

Fabrikant: _____

Stephan Hain,
KREFELD.

GEDRUCKT VON WILHELM GREVEN, KREFELD

THE TALKING MACHINE REVIEW

NO. 13 December 1971

Klingsor

Schallplatten-Instrument mit Saiten-Resonanz.

No. 250

Geöffnet.



Höhe: 1,18
Breite: 0,64
Tiefe: 0,40

Preis:
M. 250.—

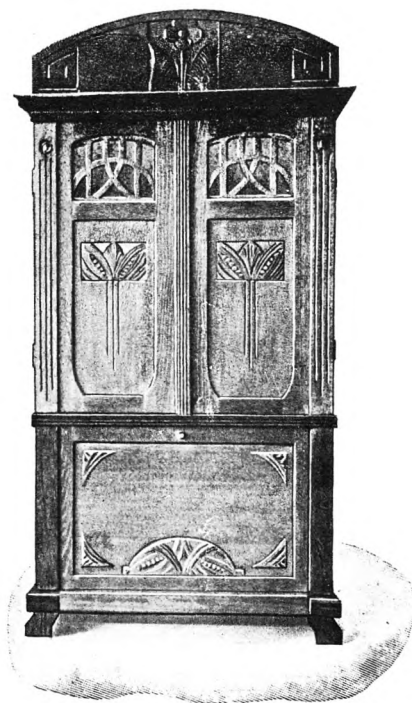
Gewicht:
Brutto:
Netto:

Fabrikant nur Stephan Hain, Krefeld.

Klingsor

Schallplatten-Instrument mit Saiten-Resonanz.

No. 250



Geschlossen.

Höhe: 1,18
Breite: 0,64
Tiefe: 0,40

Preis:
M. 250.—

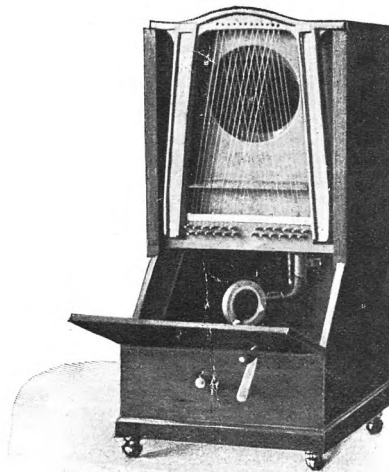
Gewicht:
Brutto:
Netto:

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Klingsor

Schallplatten-Instrument mit Saiten-Resonanz.

No. 75



Höhe: 0,72
Breite: 0,34
Tiefe: 0,34

Preis:
M. 75.—

Gewicht:
Brutto:
Netto:



Fabrikant nur Stephan Hain, Krefeld.

EDISON DISC MASTERS

BY

RAYMOND WILE

continued from page 100



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?London	299	Pagliacci - Ballatella	Rinaldi Pavoni, soprano
?London	300, S1	Fliegende Holländer - Wie aus der Ferne plated master exists of S1	Fritz Feinhals, baritone
?London	301	Walkure - Wotans Abschied (part 1)	Fritz Feinhals
?London	302	Walkure - Wotans Abschied (part 2)	Fritz Feinhals
?London	303	Feuersnot (Strauss) - Monolog von Kunrad	Fritz Feinhals
?London	304	Huguenots - Piff, paff, piff, paff	Luigi Lucenti, bass
?London	305	Meistersinger von Nürnberg - Wahnmonolog: Wahn! Wahn! Überall Wahn (part 1)	Fritz Feinhals
?London	306	I Pescatori di Perle - Del Tempio al Limitar Salvatore Giordoni, tenor & Alfredo Costa, bar.	Luigi Lucenti, bass
?London	307, S1	Mefistofele - Eco il mondo plated master exists of S1	Giuseppina Finzi Magrini, soprano
?London	308	La Bohème - Valse de Musetta	Madama Butterfly
?London	309	Aldo Stanzani, tenor & Alfredo Costa, bar.	
?London	310, S1	Meistersinger von Nürnberg - Wahnmonolog: Wahn! Wahn! Überall Wahn (part 2) S1 rejected	Fritz Feinhals
London	311	L'Aiglon - La plainte de Wagram	Sarah Bernhardt
London	312	Forza del Destino - Solenne in quest'ora Aldo Stanzani, tenor & Alfredo Costa, bar.	
London	313	Gioconda - Aldo Stanzani, tenor & Alfredo Costa, bar.	
London	314	Traviata - Addio del passato	Giuseppina Finzi Magrini, soprano
London	315	Traviata - Parigi o cara	Aldo Stanzani & Rinaldi Pavoni
London	12", 316	Lucia di Lammermoor - Chi mi frena in tal momento? - Sextet Rinaldi Pavoni, Aldo Stanzani, Andres de Seguro, Giuseppina Finzi Magrini, Alfredo Costa, Canozza	
London	317	Les Buffons - Le brise conte (act III)	Sarah Bernhardt
London	318	Faust - Trio (in Italian) Franco de Gregorio & Alfredo Costa	Andres de Seguro, & Alfredo Costa
London	319	Barbierre di Siviglia - Una voce poco fa	G. Finzi Magrini

London	320	Pagliacci - E allor perche (Love duet)	Rinaldi Pavona & Alfredo Costa
London	321	Cavalleria Rusticana	Aldo Stanzani
London	322	Boheme - Donde lieta uscì	Rinaldi Pavona
London	323	Lucia - Ardon gl'incensi (part 1)	Giuseppina Finzi Magrini
London	324	Amleto - A vous jeux (part 1)	Giuseppina Finzi Magrini
London	325	I Pescatori di Perle - Siccome un di caduto il sole	Giuseppina Finzi Magrini
London, 12", 326, S2		Tosca - Amaro sol per te	Rinaldi Pavona & Aldo Stanzani
		Master <u>wax</u> exists of S2	
London	327	Rigoletto - Caro Nome	Giuseppina Finzi Magrini
London	328	Lucia - Ardon gl' incensi (part 2)	Giuseppina Finzi Magrini
London	329	Amleto - A vous jeux (part 2)	Giuseppina Finzi Magrini
London	330	Nozze di Figaro - Deh vieni non tardar	Rinaldi Pavoni
London	331	Tannhäuser - Blick' ich umher	Fritz Feinhals
London	332	Hans Heiling(Marschner) - An jenem tag	Fritz Feinhals
London	333	Faust- Notte d'amor	Rinaldi Pavoni & (?)Gordoni
London	334	Faust - Le veau d'or	Andres de Seguroola
London 12", 335, S1		Faust - Serenade	Andres de Seguroola
	336	Trial	
	337	Trial	
	338	Trial	
	339		
London	340	Ernani - Che mai vegg'io	Andres de Seguroola
London	341	Favorita - O mio Fernando	Tina de Angelo
London	342	Faust - Alerte ! Alerte ! = A. de Seguroola, Bianca Lenzi & Franco de Gregorio	
London	343	Adriana Lecouvreur	Bianca Lenzi & Aldo Stanzani
London	344	Elisir d'amore - Una furtiva lagrima	Franco de Gregorio
London	345	Andrea Chemier -	Bianca Lenzi & Aldo Stanzani
London	346	Damnation of Faust - Serenade	Andres de Seguroola
London	347	Adriana Lecouvreur - Poveri Fiori	Bianca Lenzi
London	348	Dopo	Tina de Angelo
London	349	Lucia di Lammermoor - Tu che a Dio	Franco de Gregorio
London	350, S1	Carmen - Il fior che avevi a me tu dato	Franco de Gregorio
		Rejected - Plated master of S1 exists	
London	351	Manon - Il sogno	Franco de Gregorio
London	352, S2		Tina de Angelo
		(blasts - rejected)	
London	353	Trovatore - Stride la vampa!	Tina de Angelo
London	354	Favorita - Su crudeli e chi v'arresta?	Tina de Angelo
London 12", 355, S2		Lakme - Dov' e l'Indiana bruna	Giuseppina Finzi Magrini
		plated master exists of S2	
London 12", 356, S1		Aida - Rivedrai le foreste imbalsamate	Bianca Lenzi & Alfredo Costa
		master <u>wax</u> exists of S1	
London	357	Profeta - Figlio mio	Tina de Angelo
London 12", 358, S1, S2		Sonnambula - Vi ravviso, o luoghi ameni	Andres de Seguroola
London 12", 359, S1, S2		Gioconda - Qui chiamata m'avete?	Tina de Angelo & Andres de Seguroola
		Master <u>wax</u> of S1 & plated master of S2 exist	

London	12"	360,S1	Traviata - Ah! fors' e lui	Giuseppina Finzi Magrini
			Plated master of S1; tests of S1 on ED12-11; ED12-64 exist	
London	12"	361,S1	Romeo et Juliette - Valse	Giuseppina Finzi Magrini
			Plated master of S1 exists	
London	12"	362,S1	Barbiere di Siviglia - La calunnia e un venticello A.de Seguroia	
			Master <u>wax</u> of S1 exists	
London		363	Andrea Chenier - La mamma morta	Bianca Lenzi
London		364	Loreley (Catalani)	Bianca Lenzi & Aldo Stanzani
London	12"	365,S1	Favorita - Spirto gentil	Franco de Gregorio
			Test of S1 on ED12-64 exists	
London	12"	366,S1,S2	Rigoletto - Quartetto	Giuseppina Finzi Magrini, Franco de Gregorio, Alfred Costa & Tina de Angelo
			Plated masters of S1 & S2 exist	
London		367	Phedre - La declaration (Act II)	Sarah Bernhardt
London		368	La Samaritaine - Recontre Jesus au piuta de Jacob (Act II)	Sarah Bernhardt
				Sarah Bernhardt
London		369	Cyrano de Bergerac - La terade de nez	Sarah Bernhardt
London	12"	370,S1,S2	Favorita - Quando le soglie paterne	Tina de Angelo & Alfredo Costa
			Master <u>wax</u> of S2 exists	
London		371,S1,S2	Mignon - Recitatif et Pclonaise	Lucette Korsoff
London	12"	372,S1,S2	Samson et Dalila - Apriele foriero	Tina de Angelo
			Master <u>wax</u> of S1 and plated master of S2 exist	
London	12"	373,S*,S2	Lakme - Bell song	Lucette Korsoff
			Master <u>wax</u> of S2	
London	12"	374,S1,S2	Mireille - Valse: O legere hirondelle	Lucette Korsoff
			Master <u>wax</u> of S2 exists	
London		375,S1	Mefistofele - L'Altra notte in fondo al mare	Maria Farnetti
			Plated master of S1	
London		376	Gioconda - Stellar del marinar	Luisa Garibaldi
London		377	Tosca - Vissi d'arte	Maria Farnetti
After 28.Oct 1910	London	378	Don Pasquale - Bella siccome un angelo	Romano Rasponi, bar.
			(Note: Contract signed 28th.Oct.1910. Recordings must have been made after that date.)	
London		379,S1,S2	Pena d'amore	Romano Rasponi
			(Plated master of S2)	
London		380	La Flute enchantee - Aria of the Queen of the Night	Lucette Korsoff
				Lucette Korsoff
London		381	Carmen - Seguedille	Luisa Garibaldi
London		382	Maria di Rohan - Bella e di sol vestita	Romano Rasponi
London	10"	383,S1	Cavalleria Rusticana - Siciliana	Umberto Macnez
			Plated master of S1. Issued on 82509 (late 1912?-early 1913)	
			Rematched on 82519 (1913- 1915/16?)	
London	10"	384,S1,S2	Gioconda - Barcarola: Pescator, affonda l'esca	Romano Rasponi
			S1 & S2 rejected by Edison 26th. August, 1914	
London		385	Mignon - Addio, Mignon! fa core!	Umberto Macnez
London		386	Carnevale de Venezia	Maria Galvany
London		387,S1,S2	Mireille - Valse: O legere hirondelle	Maria Galvany
			Plated master of S2	

London	368	Faust - Dio possente	Romano Rasponi
London	389	Zauberflöte - Aria della regina	Maria Galvany
London	10"390,S1,S2	Damnation of Faust - Aria della rose	Romano Rasponi
London	391	Carcelaras, etc.	Maria Galvany
London	392	Romeo et Juliette - Valse	Lucette Korsoff
		Plated master of S1 exists	
London	394	I Pescatori di Perle - Mi par d'udire ancora	Franco de Gregorio
London	393	Don Pasquale - Serenata - Com'e gentil	Franco de Gregorio
London	10"395,S1,S2,S3	Manon Lescaut (Auber) - L'eclat de rire.	Lucette Korsoff
		S2 passed and issued. Various couplings 1912-13 - 82007,82008,82009.	
		Finally matched on 82038,1913. There is a plated master of S3.	
London	12"396,S1,S2	Manon - Ah! dispar vision	Franco de Gregorio
		Master <u>wax</u> of S1 and plated master of S2 exist	
London	12"397,S1,S2	Contes d'Hoffman - Chanson de la poupee	Lucette Korsoff
London	12"398,S1,S2	Thema con variazione	Maria Galvany
		There is a master <u>wax</u>	
London	12"399,S1,S2	Thema con variazione	Lucette Korsoff
		Master <u>waxes</u> of S1 & S2 exist	
London	12"400,S1,S2	Huguenots - O lieto suol!	Lucette Korsoff
		Plated master of S1, Master <u>wax</u> of S2. Test of S1.	
		S1 was dubbed & issued on a ten-inch L.P. "Edison Originals"	
		(Issued by the Voicewriter Division of Thomas A. Edison Inc.	
		in 1956)	
London	12"401,S1,S2	Dinorah - Ombre legere	Maria Galvany
		Plated master of S2; Test of S2 exist, Dubbed on to the L.P.	
		"Edison Originals" in 1956	
London	12"402,S1,S2	La Sonnambula - Duetto - Son geloso de zefiro	Maria Galvany &
		Master <u>waxes</u> of S1 & S2 exist	Umberto Macnez
London	12"403,S1,S2	Lucia di Lammermoor - Sulla tomba che rinserra	Maria Galvany &
		Plated master of S2 exists	Umberto Macnez
London	12"404,S1,S2	Don Sebastiano - O Lisbona	Romano Rasponi
		Master <u>waxes</u> of S1 & S2 exist	
London	12"405,S1,S2	La Reve; Il Bacio	Lucette Korsoff
		Master <u>wax</u> of S2 exists	
London	12"406,S1,S2	Hamlet - Brindisi	Giuseppe Kashmann
		Plated masters of S1 & S2 exist	
London	12"407,S1,S2	Madama Butterfly - Tutti i fior	Maria Farnetti & Luisa Garibaldi
		Master <u>waxes</u> of S1 & S2	
London	12"408,S1,S2	Favorita - Quando le soglie paterne.	Romano Rasponi & Luisa Garibaldi
		Master <u>waxes</u> of S1,S2 exist	
London	12"409,S1,S2	Otello - Ave Maria	Maria Farnetti
		Plated master of S1 & master <u>wax</u> of S2 exist	
London	12"410,S1	1! Incantrice	Maria Galvany
		Master <u>wax</u> of S1 exists	
London	12"411,S1,S2	Don Carlos - O don fatale	Luisa Garibaldi
		Plated master of S1, master <u>wax</u> of S2 exist	

This listing of Edison Disc Masters is compiled by Raymond Wile (All Rights Reserved) and will be continued on page 153.

(part 6)

(continued from page 113)

Columbia Tricolour (Banner) Label. U.S.A. 1912 - continued.

30774 The Pirate Song (Gilbert)

A second version of this exciting song. Some of my remarks regarding the previous record apply here; the loss of vitality and the onset of age are becoming evident. No matter, Bispham gives a fine account of himself and the song. The top end of the voice is not what it was, but what of that? As an example of rollicking ballad, it is a fine example. In passing, it is not an easy one to sing, if my copy of the music is anything to go by! Never released in Australia, while the earlier one was only available to special import - and that for only a limited period. All this being so, both are hard discs to come by, but are well worth the effort.

30791 On the Banks of Allan Water (Horne)

Bispham returns to Scotland to give us this unhappy story of unfaithful love. Again the singer is content let the song "sing itself". He gives a good straightforward rendition which could be classed as good without being great. In so many of these 'Old English' ballad type of songs I feel that Bispham gives as good a rendition as possible. I suppose that it is these songs that some of our critics have taken exception to, saying that he is unsuited to them. That may well be, but who was (or is) there who could do them better?

30792 Oft in the Stilly Night (Stevenson)

The definitive version. One of the first discs of this singer I obtained. Perhaps because of this I am slightly biased. A most beautiful piece of all-round artistic singing. There is no dull music or orchestral mis-arrangements here. Just beautiful singing. Some lovely carry-over phrasing is found. As in "The Boat Song", the man dreams of his youth. Could it be that Bispham had a rapport with this type of song that was missing or not evident in some of his other recordings.

30793 Yeoman's Wedding Song (Poniatowski)

A joyful rustics pre-wedding song. Our yeoman is on his way to the church to marry his bride. The church bells ring in the distance and he urges on his horse to greater speed. "My steed hie on". This rollicking song sings itself and perforce, carries the singer along with it. Bispham seems to enjoy himself in this ballad. It is probably not great Bispham, but it makes good listening and is a welcome change from much of the introspective music he recorded. Unissued - O that we two were maying (either Gounod or Nevin), duet with Alice Nielson. I have commented on this record in my introductory remarks. There is no reason to add to them. A pity that the only record he made with another singer was never issued. Perhaps in the future we'll know more of this item with its coupling of "Rocked in the Cradle".

Columbia Tricolour (Banner) label. U.S.A. 1913

36352 LechLomond

36355 Hedge Roses (Schubert)

36473 Arrow and the Song (Balfé)

36474 Vicar of Bray

36475 Annie Laurie (Scott)(with orchestra)

36476 Der Wanderer (Schubert)(with orchestra)

36681 Thursday (Molloy)

36682 Tell me Mary, how to woo Thee (Hodson)

36683 Who is Sylvia? (Schubert)(with orchestra)

Quite a mixed bag for the year 1913. If the catalogue numbers are any guide, and I have no way

of telling if they are with these Columbia records, there must have been more than one visit to the recording studios. We have three Schubert songs, ballads and traditional songs. Included in the series are two re-recordings Of the Schubert group, two are in English and one in German. Generally the singing is good and the artistic standard good.

36352 Loch Lomond

Bispham must have had an inner feeling for the Scottish legends and the musical settings thereof. "Ye'll tak' the high road and I'll tak' the low road" - are among some of the most famous words in all Scottish literature. Once more we have the singer telling us a story of lost love. As I have already noted, he must have had a deep feeling for this kind of musical story. He sings well but not in any outstanding manner. In short - good, but not great.

36355 Hedgeroses (Schubert)

One of Schubert's most famous songs. I think that Bispham used his own translation (adaptation?) of the German words here. In English and with orchestral accompaniment. The three short verses occupy very little room on a twelve-inch disc, so the orchestra plays the whole verse through as a prelude - actually padding. Bispham sings with tenderness, telling the story of the rash boy who wanted the rose. Nice use of colour and tempo variations here in order to interpret the song. Sung tenderly and with care. Despite the use of English here, it is quite an acceptable version.

36473 The Arrow and the Song (Balfe)

Balfe lived in the days when a perquisite of a composer was the ability to write a good singable melody. Here we have a song which fills the bill. It is not great music, but what of that. A variation of the man looking back in his mind theme plus the friendship aspect and Bispham had a theme, poetical and musical, which suited him admirably. He turns in a fine piece of singing here, artistic and restrained, although the purist may not agree with the rise to an interpolated top note in the last verse. This is not unacceptable and does have the affect of rounding off the song.

36474 Vicar of Bray

A famous tongue-in-the-cheek story of a churchman who changed his denomination to suit the winds of time - to be the same as that of the reigning monarch. There are a number of such changes in the song. A six verse song of which Bispham gives us four. Well enough sung, but without any great effort of characterisation. With all verses identical this is not easy. I think that an aged English baritone takes the honour here. In passing, there was a real vicar of Bray who acted in the same manner as the song tells us.

36475 Annia Laurie (Scott) (Orchestral accompaniment)

Bispham loves his deserted Scottish heroines. A second version of this famous song, which looks so easy to sing, but isn't! Except for the accompaniment it differs very little from the 1906 version. Again the singers gives a lovely restrained and artistic performance. His handling of the high notes may be a little more careful but this must only be expected with the onset of age and wear and tear of the voice. Generally a good performance and worth a place in any collection. The variation in the last version is still used, but most artistically handled.

36476 Der Wanderer (Schubert) (Orchestral accompaniment)

This justly popular and famous song about the man whose home and happiness is always where he isn't. A second recording of this song, this time with orchestra. If anything, this is an even better version than the earlier one. The balance between the voice and orchestra is better and the final note is clearer, which is not in the 1906 recording. A fine performance, with some nice

tone colour variations as befits the various moods of the song. Never released in Australia. The American backing was "Down among the dead men" - surely a more incongruous backing could hardly be imagined. Worth a place in any collection.

36681 Thursday (Molloy)

Very much a "tongue-in-the-cheek" shot at the church. The monks from the nearby monastery are down at the river on Thursday afternoon trying to catch to-morrow's menu. They are quite out of luck and are worried as to how they will get on - minus the fish which they want. There was a picture of this scene in our local fish shop for many years. The woebegotten looks on the faces of the monks had to be seen to be appreciated. Evidently the idea attracted the painter as well as the musician. By and large, I think that the painter (unknown) had the edge! A rather ordinary mock-serious ballad, which the singer treats a little too seriously. I don't think that humour came easily to Bispham. The refrain "Tomorrow will be Friday and we've caught no fish today" sums up the song very well.

36682 Tell me Mary, how to woo Thee (Hodson)

For some reason, I like this song very much. Because of this, I have created for it what is possibly an unwarranted bias in its favour. Readers will have to bear with me! Had Bispham followed his normal interpretative pattern, then this recording would have been a relative failure. I have mentioned previously that Bispham the lover was usually unconvincing. This song is in more serious vein and because of this, the singer is in his element. The lovely melodic line, reminiscent of Mozart (to my way of thinking) gives the singer a chance to show his best. Pure 'line' singing and artistry at its best. All in all, the singer has given us one of the finest efforts on record and a definitive performance. Recommended for all collections.

Columbia Tricolour (Banner) Label U.S.A. 1917

37086 It's a long way to Tipperary (Williams)

37087 The Two Grenadiers (Schumann)

37207 The Old Guard (Rodney)

37208 Route Marchin' (Stock)

Bispham departed from his previous pattern of recording. Prior to World War I he made annual visits to the recording studios. With the onset of hostilities, this was changed. With the entry of the U.S.A. into the War there was a change. A visit to Columbia gave us four titles, all with a touch of war about them. Tipperary was a most popular song of the period, the Schumann song represents the return from a lost war a century earlier and the song by Stock gives us the British Raj in India per the medium of Kipling. The poor old 'footslogger' never had it worse! Well, not much anyway! By now, Bispham had acquired an honorary doctorate (he received two) I presume for services to music. It (they were) was well earned and the grant to a singer of such high artistic integrity was well merited. I have been told that all four titles in this set (two discs) are very hard to find these days.

37086 It's a Long Way to Tipperary (Williams)

Irish-American or American-Irish? Which is it? Bispham's accent sounds a little odd in this song. The Irish countryman visits London and is amazed at what he sees. He writes to his girl back home and tells her all about it. She replies and so it goes. Bispham uses an Irish accent, but it does not seem natural. I am not fond of dialect singing as such unless it is perfectly done. Many a good baritone has fallen down in such a song as 'Mandalay' (Speaks). I recall hearing a top line American coming to grief in this song by using the most artificial of 'Cockney' accents. It has to be well done to be convincing, natural and authentic. All this aside, Bispham gives us a rousing performance with just a touch of nostalgia and pathos to remind us of the times that were.

37087 The Two Grenadiers (Schumann)

How many versions of this song? Four in French, three in German and one in English, besides this one. Generally I do not like the German lieder sung in any language other than the original German - in spite of translations to or from other languages. Years ago I acquired some pages from an old music magazine in which Dr. Bispham (as headed) has written an extended article on the song dealing with both the music and words. Bispham has a very persuasive way about him (or is it my own bias?) and this article is a fascinating one. He has persuaded me, against what I thought was my better judgement to accept his performance - England and all. It is a most interesting interpretation - with a touching sincerity which spells success for the record.

37207 The Old Guard (Rodney)

A song of reminiscence. The oldest soldier in the unit muses over the past. He thinks of his comrades, now long since dead, and he is the last of them. He thinks of the fights they had with the enemy, the good times and the not so good times; such as come to all comrades in arms. And so the past comes back to him. The words are set to a virile march rhythm which Bispham sings with great gusto and élan. The recording is good and generally the words are distinct enough, but a few of these are lost between the singer and the finished record.

37208 Route Marchin' (Stock)

"Forty Years On" sings the old school song. It is more than forty years ago since I first heard this song. A group of us kids sang it at a school break-up entertainment in which musical items interspersed the interminable speech making which made up the evening's festivities. We sang this number but we were not told anything of what it was about or the meaning of it. It was not until I acquired the record from U.S.A. that I heard the music again. A tuneful setting of some Kipling verses which describe the movement of an infantry regiment in India during the years of British rule there. We hear them approaching in the distance, passing by and then gradually fading away as they disappear in the heat haze. Bispham does a good job in bringing the atmosphere which I have described on to the record. The soldiers sing to keep up their sagging spirits. In the distance, close by and fading into the distance once more. An interesting pen and vocal picture of India as it was when part of the 'British Empire'.

(To be continued on page 157)

* * * * *

URGENT APPEAL

Dear Ernie,

Preparations are now well advanced for an L.P. reissue of the famous Phonotype recording of 'IL BARBIERE DI SIVIGLIA', in which the part of Almaviva is sung by Fernando De Lucia.

Unfortunately, we have been unable to locate any copy of the 'LARGO AL FACTOTUM', which is sung by Francesco Novelli, on Phonotype number M1942. It may well be that the name Novelli does not appear on the label, since records from the complete set were issued carrying only the names of the operatic characters on that particular side. The records may, alternatively, have been issued separately, as was 'Se il mio nome', and will then probably be coupled with something that is not from 'Barbiere'. It will, however, almost certainly carry the side number from the set, i.e. 7, in red type.

It is known that some sets were sent out with the 'LARGO' sung by another Phonotype artiste, Benvenuto Franci, on M2337. If we are unable to secure M1942, the inclusion of the Franci version would not, it is felt, be too serious a breach of authenticity.

I should be most grateful if any reader possessing a copy of either record mentioned would be kind enough to contact me. Yours faithfully, Michael E. Henstock.

Department of Metallurgy, University of Nottingham, University Park, Nottingham NG7 2RD.

FURTHER INFORMATION ON STANDARD DISC TALKING -

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MACHINES BY FRANK ADAMS

Mr. Allen's article on Standard Disc talking machines in the February, 1971 issue of the 'Talking Machine Review' prompts me to add what I can to his information. A Standard Disc "Style X" was the first phonograph that I acquired for my present collection. ("Style", rather than "Model" is the designation printed on the decal on the side of the machine) I obtained it from a dealer in Amarillo, Texas, together with fifty-odd records. The description given by Mr. Allen for what he terms the "Model X" is substantially correct. The 'tone arm' is merely a skeletonized support for the reproducer and the horn. It is of additional interest to note that the motor is single-spring, delivering its power from the central portion of the winding, rather than from the outer circumference. The motor cannot be wound while the machine is playing. See page 148 for illustrations of my 'machine'. The Standard X is a cheaply-built machine, and cannot compare, for instance, with the heavy, solidly-built Edison Standard. It, like the Busy Bee (as Mr. Allen suggests in his article on page 105 of the June, 1970 issue) was probably slanted for the Midwestern trade and was thus able to compete with such machines as the Edison fairly successfully. (I have, however, some records which have a sophistication that the typical turn-of-the-century Midwestern farmer would scarcely appreciate.)

I have restored my Standard to "as new" condition, together with interchangeable turntable for playing records with normal-size center holes and with an interchangeable top and electric turntable, which I used until I effected a necessary repair to the mechanical motor.

About half of the records I acquired with my Standard were Busy Bee discs, having the oblong off-centre slot together with the large diameter centre hole. In each of these Busy Bee discs, the large central hole is bored very professionally, in the exact centre, which suggests a factory alteration. In his February article Mr. Allen informs us that Standard and O'Neill-James, together with others, were incorporated into the Consolidated Talking Machine Company, so apparently these Busy Bee discs were altered for use with the Standard after this incorporation.

The Busy Bee discs I have are pierced with two different types of oblong off-centre holes. One type has rounded corners and the other type has squared corners, the latter being rather crudely done. A correspondent in North Carolina, Rev. John Petty, has informed me that the rounded-corner oblongs are from Columbia matrices and the squared-corner oblongs are from Leeds matrices. A further arrangement with Columbia is suggested by the reproducer of the Standard Style X, which is, as far as I can tell, exactly like that of the Columbia with the "automatic needle clamp".

A final note: I am annoyed by the recurring references to Standard turntables and records having one-half inch holes and spindles; a simple measurement will reveal that the holes in Standard (and Busy Bee altered) discs are precisely 9/16-inch diameter. The spindles measured by micrometer show them to be .002-inch less than 9/16-inch.

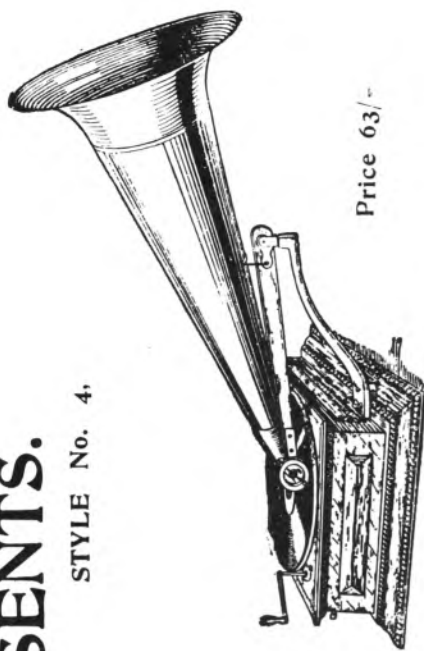
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A SERIOUS WARNING TO COLLECTORS OF PRINTED MATTER

Ordinary grades of self-adhesive tape (e.g. Sellotape, Scotch-tape, Clipper, Meteor, Lasso, etc) should NEVER be used to repair old programmes, catalogues, or other valuable papers. I have just received some catalogues of which some pages have been secured by an ordinary-grade of adhesive tape. Already, the "gum" is exuding in a sticky mess causing pages to stick together. Such tape cannot be removed without ruining the pages. If you have torn papers, it is far better to leave them loose or torn rather than ruin them by this type of repair. EDITOR.

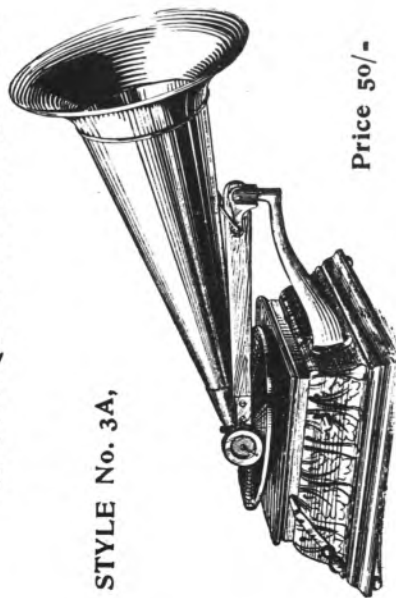
CHRISTMAS PRESENTS.

STYLE No. 4,



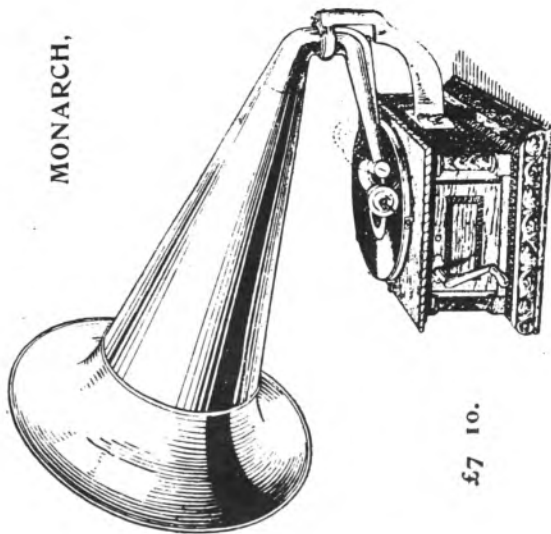
Price 63/-

STYLE No. 3A,



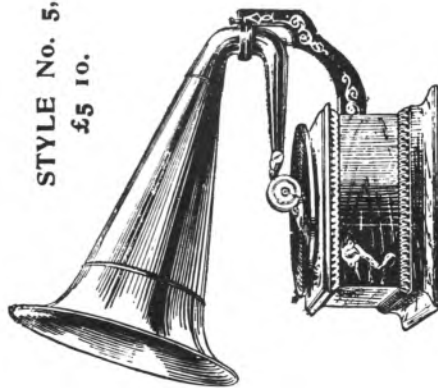
Price 50/-

MONARCH,



£7 10.

STYLE No. 5,
£5 10.



SPEECHES TO THE BRITISH NATION

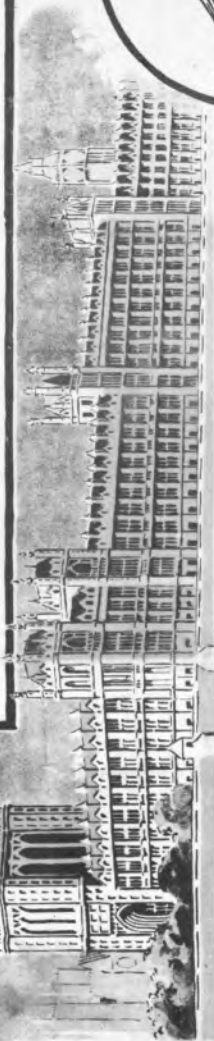
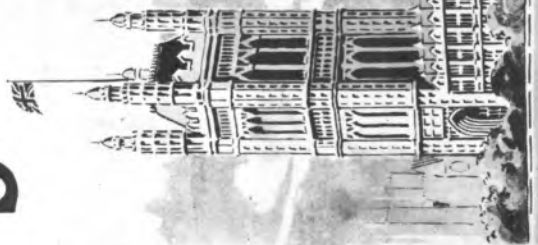
Recently made by:

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The Rt. Hon. GEORGE H. ROBERTS, M.P.

The Rt. Hon. J. R. CLYNES, M.P.



'HIS MASTER'S VOICE'
Gramophone Records



NEWS FROM THE SCIENCE MUSEUM, SOUTH KENSINGTON, LONDON.¹³⁷

A NEW EXHIBIT ON ARCHITECTURAL ACOUSTICS.

The building research Station has presented to the Science Museum, London, an interesting exhibit which symbolises the important work that it carries out in the field of architectural acoustics and in particular the acoustics of concert halls. The main feature of the exhibit is a scale model of the Greater London Council's Royal Festival Hall and for this reason it will be exhibited there from 16th. November to 20th. December prior to its transfer to the Science Museum.

The model shows the Hall sectioned along the centre line, with the seats occupied by a full audience and the stage by an orchestra and choir. Pressing a button illuminates the space above the ceiling of the Hall and draws attention to the Helmholtz resonators, microphones and loudspeakers of the unique 'assisted resonances' system, invented and developed by the Building Research Station, which in the Festival Hall has increased the reverberation at the lower frequencies. This system, though greeted with some natural misgiving when its introduction was announced in 1964, has since won praise from performers and audience alike and enhanced still further the international reputation of the Royal Festival Hall as an outstanding architectural and engineering achievement.

The exhibit also includes a full sized example of the resonators and microphones used in the assisted resonance system. In addition there are illustrations of other features of the construction of the hall that were incorporated in the original designed for the specific purpose of giving it the desired acoustic properties.

After its exhibition at the Royal Festival the display will be installed on the top floor of the Museum at the junction of galleries 61 and 64 and can be seen there from 3rd. January, 1972.

The Science Museum is indebted to the Director of the Building Research Station for authorising construction of the exhibit, with the approval of the Architect to the Greater London Council and the Director of the South Bank Concert Halls. The exhibit was designed by Mr. P. H. Parkin of the Building Research Station, inventor of the assisted resonance system, and it was constructed by a team from Industrial Services Section led by Mr. R. C. Finmore.

In the illustration opposite, Mr. P. H. Parkin (right) points out a feature of the exhibit to Sir David Follett (left), Director of the Science Museum.

Reference Carl Lindström - from 'The Talking Machine News' October, 1913.

Their original reference was the 'Frankfurter Zeitung'

THE NEW LINDSTRÖM AMALGAMATION

The real motive for the new and strong extension of the Lindström Company is perhaps not very hard to seek in view of the developments of the last few months in the record market. One is aware that the Gramophone Company has taken energetic action, and reduced the cheap record to 1.25 marks, which action the whole of the German Talking Machine Industry resented and formed themselves into a Union in order to fight against it, until it was found that the Lindström Company had broken away. The contemplated boycott of the new Zonophone 'Lilac' record accordingly fell through. The Lindström Company prevented hereby a similar fight against the Gramophone Company without in any way stopping their course of action, so that, as we before surmised, out of the attempt on the part of the foreign gramophone concern to create a monopoly, a battle of great against the manufacturers arose. At that time the perhaps already existing idea of the Lindström Company to prepare against all eventualities by combining a number of smaller companies with their own was apparently the motive. The Dr. Gruzbaum and Thomas Company offers the solution hereto.

This firm whose amalgamation with the Lindström Company is mooted, has called a general meeting for the 9th. September to discuss the year's business to the 30th. April, but it was postponed owing to the present negotiations. From the business report of the Company, which produces records for outside firms at Berlin, Charlottenburg, Vienna, Paris and Warsaw, the following particulars have been taken: In the year 1912-13 a gross profit of 1,053,561 marks. Out of the nett profit of 517,774 marks, 20% of 1,500,000 marks equalling 300,000 marks, is to be put out in dividend. The result of the year's trading has altogether been satisfactory, and all the factories having plenty of work, equally satisfying results are held out for the present financial year.

The negotiations with Grunbaum and Thomas have now reached a point where no further doubts can exist as to its reality. The Lindström Company gives a purchase price to the shareholders of Grunbaum and Thomas 1,150 new shares to be issued. Excluded from the purchase price is the record factory in Spremberg, which remains in the possession of Grunbaum and Thomas until existing orders have been completed, when it will go into liquidation. With the purchase of Grunbaum and Thomas, Lindström receives at the same time the majority of shares in the Favorite Company, further, the shares of the Lyrophon and Dacapo Companies. The Lindström Company will increase the capital by 1½ million marks, so that after amalgamation the total capital will reach 5 million marks. A General Meeting is shortly to be called to pass the above amalgamation. As already stated, besides taking over the whole of the factories of Grunbaum and Thomas, Lindström receives the whole of the shares of the Lyrophon Company, five-sixths of the Dacapo Company and about the same of the Favorite Companies. Dr. Grunbaum will retire into private life, while Mr. Thomas joins the Directors of the Lindström Company. His abilities are well known, and the Lindström Company is to be congratulated in securing his services.

The foregoing article was submitted by 'Museum Researcher'

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RECORD RESEARCH No. 2

BY FRANK ANDREWS

In my previous article I mentioned the published catalogues which have been the results of various individual efforts into differing series of '78' record labels. Since the appearance of my article, there has been published another volume by the Oakwood Press. It is another compilation by John Bennett and is the French Vocal catalogue of the Gramophone Company. So we come to the work that is in progress now. Firstly, I will deal with catalogues which are appearing in serialised form and then proceed to enumerate those in preparation and those that have yet to be prepared for publication.

1. Now being published. In Collecta magazine, Arthur Badrock's ACTUELLE compilation, ten-inch discs only (not including Hebrew issues) has reached approximately to the half-way stage. These Actuelles, from the House of Pathe, are needle-cut discs and in this serialised form are being published as a numerical catalogue.

As readers of this magazine are aware, 'The Winner' record catalogue is also being issued in a serialised form from years of research undertaken by Karlo Adrian of Denmark. This, too, takes the form of a numerical list. (Editor's note= this listing is free to those readers who request it).

I feel that it is true to say that for the collector, the best format of a complete catalogue if one cannot have cross-indexing, is the "Artists in Alphabetical Order" type, which enables one to see immediately 'who made what' and 'how many'.

2. To my knowledge there are three catalogues in preparation for publication, which is a slow and time-consuming business and therefore, although one knows such work is in progress, it must be realised that some time may elapse before publication is possible.

A new volume from Oakwood Press will be of another Columbia series of labels, which will include the ten-inch and twelve-inch diameter discs which began with the name Rena, changed to Columbia-Rena, then Columbia Record and finally Columbia. The series started in 1908 and ended in 1930, with the commencement of the DX and DB series. Additional to this large block of numbers will also be the short-run MC single-sided series of Musical Comedy records, and the ten-inch and twelve-inch series F with green labels which also included items from the major 'Shows'.

The second label is the Jumbo/Venus record catalogue which I took over from Ernie Bayly and which will appear as an 'Alphabetical Order of Artists' catalogue.

The third label is Zonophone (British) being prepared by Ernie Bayly and which will appear in two sections, a) single-sided discs b) double-sided discs, which will also include Cinch and Twin as an integral part of the catalogue for they were related.

3. We now come to those labels which have been tackled and are virtually complete, but await publication. Arthur Badrock has listings of Dominion prefixed 'A' and prefixed 'B' series and only a few short of prefixed 'C'. The Pathe Perfect has but few blanks. The Imperials from Crystalate with a few blanks. The Piccadilly Celebrity complete and Piccadilly standard with a few blanks to be filled and the Parlophone E5000 series.

Jim Hayes of Liverpool has all the H.M.V. 'B' series of plum label records, and the number of blanks is quite infinitesimal considering the huge number of discs in this series. He also has Columbia 'DB' series; the Broadcast Twelve Super Dance-complete, the Broadcast Super Twelve-2 blanks; The Broadcast Twelve complete; the Broadcast 8/9-inch-2 blanks.

Besides the Winner Record, Karlo Adrian also has practically completed the lists of the second series of ten & twelve-inch Velvet Face, green or mauve label, records, and the Electrons also of ten & twelve-inch sizes.

I have provided him with much of the first series of Velvet Face and Bell Disc. We are also attempting a list of the little 'The Bell' and 'The Crown' (six-inch) discs, as well as the Marspen records (made for Marks & Spencers by Edison Bell). Again from Edison Bell are two short series of 'phono-cut' records 'The Phonadisc' and the 'Little Champion'. This last is complete as far as we can discover, but the Phonadiscs present a problem because with those of which we know, there is no consecutiveness of numbering to any great degree and before any more discs could be issued, after the initial releases, a factory fire seems to have curtailed any further releases.

Work is in progress on the whole of the Aeolian-Vocalion series, and the Pathe Discs series. We should be pleased to hear from anyone who is compiling a label series catalogue. We are not interested in artist discographies at present.

Some uncompleted catalogues have been published mainly by Jim Hayes. He has produced the following. The first 2000 numbers of the Brunswick ten-inch catalogue (which was a subsidiary of Decca). The first 1000 discs of each of the following labels Regal-Zonophone MR series, Rex, Parlophone F series, Columbia FB series and the first 2500 of the Decca F series. Arthur Badrock has produced a sketchy 'Tower' catalogue and also a Guardsman catalogue containing only Dance Band records, which now needs augmenting into a full catalogue. There was a list published of Filmophone records, but it was incomplete. Arthur Badrock published in Collecta a complete listing of Durium Records.

I have been attempting to compile listings of Lyceum and Mellophone New Records, but more of that another time.

EDITOR'S NOTE. . . If anyone has compiled a discography of an artist, we shall be pleased to publish it in these pages, or if it is long, as a supplement.

Let us know what research you are undertaking. We particularly wish to hear of work outside the British Isles, for we are international in scope and interest.

FIRSTLY, I WISH YOU A VERY HAPPY NEW YEAR, HOPING THAT 1972 WILL BE VERY KIND TO YOU BOTH IN YOUR HEALTH AND IN ALL THE WONDERFUL ITEMS YOU WILL FIND FOR YOUR COLLECTION.

IF YOUR EDITOR COULD HAVE SENT YOU ALL CHRISTMAS PRESENTS HE WOULD HAVE SENT YOU THE 'HORN GRAMOPHONES' FROM THE 1904 DECEMBER SUPPLEMENT OF THE GRAMOPHONE & TYPEWRITER COMPANY. THE STYLE NO. 5 IS THE 'MONARCH JUNIOR'.

Ernie Bayly

* * * * *

UNUSUAL & ADVERTISING RECORDS BY WILLIAM GALLACHER

During our searches for records of great operatic, musical and historic value perhaps we tend to pass over those which do not have the 'right' labels. I should like to let readers know of a few of the unusual and novelty items which I have found during many 'junkshopping' expeditions. I do not suppose that they are rare in the true sense of the word, but who is to say that the collectors of the future will not look on them as a valuable sidelight to advertising ideas of the period 1920's - 1950's . . and even to-day companies still use records to advertise their products.

Pride of Place must go to a ten-inch Columbia P.L.S.I. with its rich blue and gold label. This was the record "As played on the new COLUMBIA GRAFONOLA at the inaugural luncheon, Connaught Rooms, London, 14th. September, 1923." Side one is "I am a Roamer" sung by Norman Allin, backed with "Valse des Fleurs", orchestra conducted by Sir Hamilton Harty. I understand that each of the 300 guests present at the Connaught Rooms was presented with a copy.

Readers will no doubt be familiar with the sample record given away by H.M.V. to purchasers of their Gramophones.

Not so often met is the ten-inch Columbia "The Birth of Radio". One side telling the "Romance of the Marconiphone" and the other giving excerpts of various Columbia records . . similar to the twelve-inch H.M.V. with Sir Edward Elgar on one side conducting one of his 'Pomp and Circumstance Marches' and the other side having various H.M.V. artistes in short excerpts. The sportsmen among us will be interested in ten-inch 'Silver King' with its golf-ball design label. This was a series of talks on the game by Archie Compston, the cover, showing us a picture of him in action, tells us the record is issued by 'The India Rubber Gutta Percha and Telegraph Works, London W.C.2.' and a free soft practice ball was given as well.

Still on a sporting theme, was the record of the 'Prescott Hill Climb' (on motorcycles). This was in 1946 and we hear the roar of the bikes and the crowd as well. ten-inch records made by The Antone Company, 107 Longdown Lane South, Ewell, Surrey.

Those of us old (or young!!) enough to remember the 'Eagle' and 'Girl' comics may remember Marcus Morris, the Editor, on ten-inch Oriole, with its very royal looking label in red and yellow telling us of 'The Coronation and what it means', complete with military band and church organ. This relates to the crowning of our present Queen.

On Zonophone ten-inch we have (number 598) 'Zonophone Coronation Record', having on the label a picture of their Majesties King George V and Queen Mary taking part in the Coronation of 1910. This is one of those 'puzzle-plate' records having more than one groove each side. One

by Ernie Bayly

It is a widely-held opinion that Klingsor gramophones were made by the Polyphon music box company of Leipzig, but as may be seen from the front four pages of this issue and on pages 143 to 147, the makers in 1907 were Stephan Hain of Krefeld. In "The Music Box", the magazine of the Musical Box Society of Great Britain, Vol. 5, No. 2, (Summer 1971), on page 70 we see a 1909 advertisement for Klingsor stating that the makers were Krebs and Klenk of Hanau-am-Main. But, by 1912, Klingsor gramophone records were definitely being made by the Polyphon Company in Leipzig, and the label design was virtually identical to the Polyphon gramophone record label, the name being the only difference.

Mr. Arthur Ord-Hume, who edited that issue of 'The Music Box', being his last before relinquishing that office, is of the opinion that Krebs and Klenk were the patentees. Can one of our readers in Germany enquire from the German Patents Office to raise the query on this point. Perhaps we should now make definite efforts to establish the history of the Klingsor, which with the wires across the mouth of the horn that were supposed to resonate in sympathy with the music being played, has always been a source of wonder to those beholding it.

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UNUSUAL & ADVERTISING RECORDS, continued from previous page

had to be clever or lucky to obtain a different tune, depending upon where the needles started. On this record one has three very suitable 'patriotic' tunes to each side.

"Patriotic" in another way is "Lansbury's Labour Weekly" record - complete with a red flag on the label!! Mr. Rufus John sings 'God Save the People' and 'England Arise'. It was issued from 200, Palace Chambers, London S.W.1.

A good partner for this is the ten-inch 'Unity Record' . . . gold and black label . . . on which the London Labour Choral Union sings "May Day Song" and "The Red Flag", conducted by Alan Bush. This was issued by the Workers' Bookshop for Marx House Centre for Working Class Literature. Many large department stores in this country had their own record label. Sometimes, as in the case of Curry's, using existing pressings from various record companies and sticking their own label over the top of the existing one. Thus Curry's labels are to be found pasted over a wide variety of makes.

A.W. Gamage of Holborn, London, had its own label as had the Metropolitan Chain Stores, as well as Selfridges, whose label bore the words "Chosen for Selfridges by Christopher Stone." I have also found examples of records made by the public in their own studio, the labels having a photograph of the store.

For the ladies there was "Ballito Tango", "Sheer Silken Ankles". On this ten-inch record, instructions for performing this dance were given by M. Pierref of the Regent Street School of Dancing, to music of David Java's Tango Orchestra.

..... Or the housewife could have two sea shanties and a Christmas carol sung by the Electrolux Male Voice Choir, issued on a ten-inch record from the Luton headquarters of Electrolux Ltd.

On Solex label (ten-inch, issued by the British Homophone Company) there two dance tunes on one side. Between them is an advertisement (spoken) for Robertson's 'Golden Shred Marmalade'. On the other side, which is blank, there is a full-colour picture of the Golliwog trademark standing behind a jar of Golden Shred.

Many of you will of course be familiar with the multi-coloured plastic discs made by Trusound, featuring songs from the films of the period, illustrated by a scene on each side. These are ten-inch records.

Many unusual items of various sizes were pressed on the brown Durium records - a thin brown card with a form of brown celluloid upon it into which the grooves were pressed. None other than Leonard Henry, of Concert Party fame appears on a five-inch telling us the virtues of the Co-op Permanent Building Society!! While on the same size Alfredo's Novelty Band tells us "I filled in my coupon correctly", with the compliments of William S. Murphy, the famous bookmaker. "Ovaltine" tells us the "Secrets of Beauty and Healthy Sleep" in the space of a four-inch disc "Force" cer gives us three-inches of Foster Richardson and George Baker plus the advertisement on the reverse for "Force". Also on a Durium-type record was the set of six single-sided five-inch records produced for 'Aircraft Products Ltd, 89, New Oxford Street London, W.C.1.', of six great old-time Music Hall stars singing some of their favourite songs, some of which were not recorded elsewhere. The artistes were Harry Champion, Marie Lloyd, Jnr, Wilkie Bard, Florrie Forde, Fred Barnes, Charles Coborn. At one stage, the announcer, who sounds like Norman Long, refers to the date of 1936. Judging by tonal quality, these were not all recorded at the same time. (Who can tell us something about Aircraft Products Ltd?) I believe these records were given away with packets of cigarettes.

Ending up in my native Scotland, there were two ten-inch records, one for 1925 and one for 1926, A week in October of those years was known as "Scotland's Music Week". On these records we have two little talks on music and how we should spread it, coupled with selections of Scottish tunes. The sleeve tells us "this record is sold at sixpence so as all can learn the pleasures of music.

These are just a few of the examples I have in my collection of records which are more to look at than to listen, but they are an interesting aspect of recording.

Perhaps readers in other countries can tell of similar records in their own countries.

* * * * *

POLITICAL SPEECHES 1918

BY ERNIE BAYLY

In these days when it appears that the general public in many nations (including Britain) has a very low opinion of politicians we can cast our minds back to wonder what methods were used before television or radio to disseminate political speeches with a more personal touch than the medium of print. The reader can make his own emphasis upon words as he reads, which might be different from that intended by the author of the speech before committing it to print. The recorded voice, however, went straight to the listener with the speaker's intended stresses. Thus, in December, 1918, H.M.V. issued four records in connection with the General Election, by Winston Churchill 9(01137), G.H. Roberts (01138), J.R. Clynes (01139), and Walter Long (01136). A poster in red, white and blue, depicting the Houses of Parliament was issued by H.M.V. to dealers to place in their shop windows. On page 135 we reproduce it in miniature. It would be interesting to learn how many of these (and other) political records were sold at the time. One wonders who was sufficiently interested to buy records of speeches, bearing in mind the relationship between the cost of the record and the amount of money earned by the average person. I hope that I do not appear cynical, but the record in the catalogue immediately before these speeches was another speech record of quite a different nature, 01135 by Sir Harry Lauder appealing for One Million Pounds for a charity for soldiers and sailors maimed in the Great War, which had only just ended.

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ALWAYS WANTED ARTICLES WRITTEN BY YOU FOR
THE TALKING MACHINE REVIEW. A MAGAZINE FOR COLLECTORS
BY COLLECTORS. 19. GLENDALE ROAD, BOURNEMOUTH BH6 4JA



Die Neuheit des **Klingsor** - Musikinstrumentes

unter Beseitigung des lästigen Trichters liegt in der Ausnutzung von Stahlsaiten, die über einen Resonanzboden, ähnlich wie beim Clavier, gespannt und gestimmt werden. Die von der Schalldose kommende Lufterschütterung wird an die Saiten geführt und erhält dadurch nicht nur eine Reinigung in Bezug auf Geräusch, sondern der Ton der Saiten verstärkt die Wiedergabe um das 6 bis 10 fache. Es liegt ausser Zweifel, dass bei diesen Vorzügen

„Klingsor-Instrumente“
die Sprechapparate der Zukunft werden.





Versand-Bedingungen:



Die Preise verstehen sich inklusive
Emballage ab Fabrik, zahlbar inner-
halb 14 Tagen nach Empfang der
Ware in Bar mit $1\frac{1}{2}\%$ Skonto.

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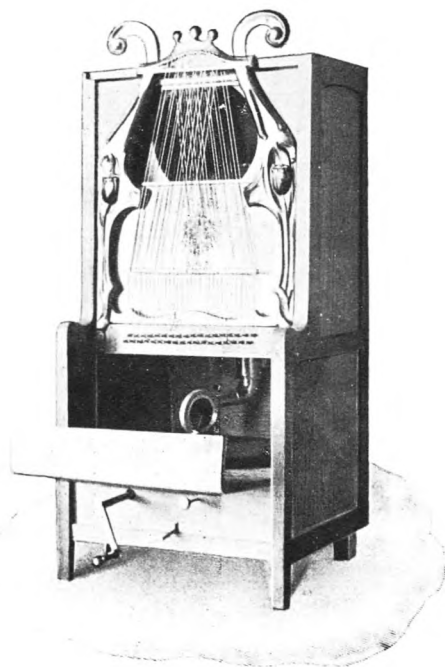
Reklamationen werden nur berück-
sichtigt, wenn sie innerhalb 3 Ta-
gen nach Empfang der Ware an
uns gerichtet werden.



Klingsor

Schallplatten-Instrument mit Saiten-Resonanz.

No. 125



Höhe: 0,88
Breite: 0,40
Tiefe: 0,35

Preis:
M. 125.—

Gewicht:
Brutto:
Netto:

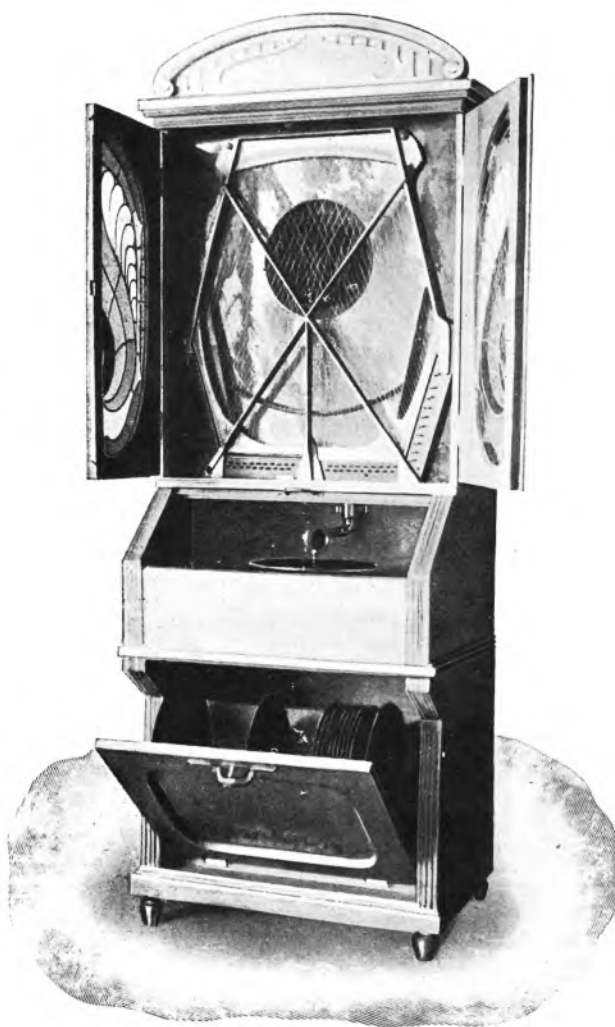
Fabrikant nur Stephan Hain, Krefeld.

Klingsor

Schallplatten-Instrument mit Saiten Resonanz.

No. 450

Geöffnet



Höhe: 2,15
Breite: 0,80
Tiefe: 0,55

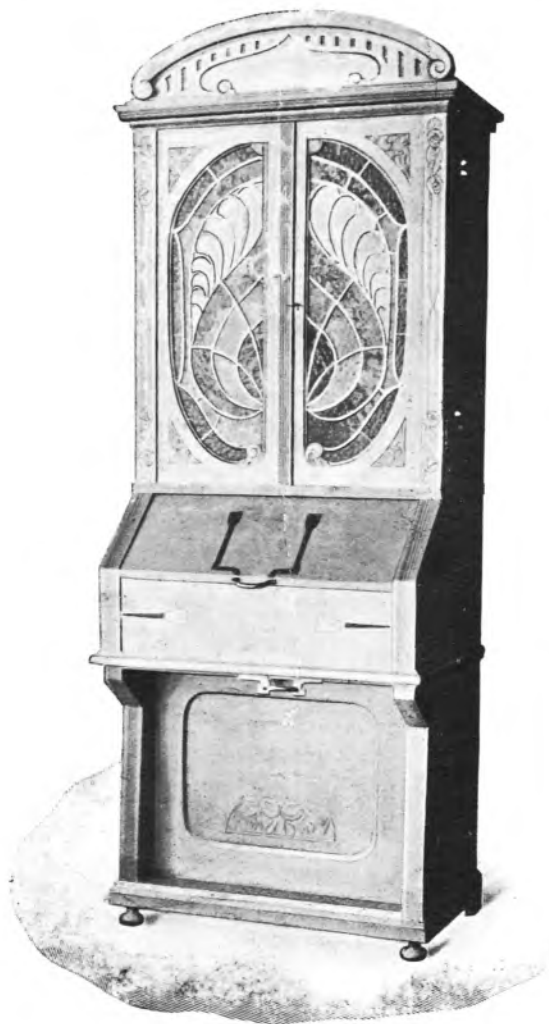
Preis:
M. 450.—

Gewicht:
Brutto:
Netto:

Fabrikant nur Stephan Hain, Krefeld.

Klingsor

Schallplatten-Instrument mit Saiten-Resonanz.
No. 450



Geschlossen.

Höhe: 2,15
Breite: 0,80
Tiefe: 0,55

Preis:
M. 450.—

Gewicht:
Brutto:
Netto:

Fabrikant nur Stephan Hain, Krefeld.

